

American Academy in Rome Holds Its Annual Exhibition

Selections by Students in New School of Music a Feature.

Special correspondence to THE NEW YORK HERALD.

THE annual exhibition of the American Academy in Rome opened on May 18. Musical selections by the students in the school of music recently added to the academy were a feature of the exhibition.

The musical season in Rome is now about ended, the opera having shut its doors two weeks ago and the Philharmonic ending its series May 15 with a program of ancient and modern Italian chamber music. At the Augusteo, the scene of many interesting concerts from outside artists this year, the Prague Philharmonic has given an enthusiastically received series in which the compositions of Dvorak, Fibich, Smetana and Novak figured largely.

A series of official functions was given for the delegates of all nationalities attending the biennial assembly of the International Institute of Agriculture last week. The Foreign Office gave a reception at the Consulta Palace, and Signor Bertini, Minister of Agriculture, gave the delegates and their wives a dinner at the Castello di Cesare, overlooking Rome.

Reception for Harvard Man.
A reception for distinguished Romans was given recently by Mr. H. Nelson Gay, honorary director of the Library for American Studies in Italy, in honor of Dean Charles Haskins of Harvard University. The reception was held in the rooms of the American Library in the Palazzo Salviati. Mr. Henry Colt MacLean, honorary secretary of the library, and Lieut.-Col. Donnelly, military attaché of the American Embassy, assisted Mr. Gay in receiving.

Among the guests were Senator Admiral Thon di Revel, commander of the Italian fleet during the war; Admiral Prince Bileto, Admiral Campanozza, the Prefect of Rome; Comm. Zoccolotti, Gen. di Luca, Gen. Croce, Gen. Negri di Lampore, Gen. Mola, Gen. Guilleminotti, Mr. Alfred Dennis, Prof. Porechich, Prof. De Lolla, Prof. Del Vecchio and Prof. Raffaele of the University of Rome; Marchese Mondelli, and Comm. Luzzatto, Minister of State.

Prof. Haskins left for Padua, where with Prof. Clifford H. Moore he will represent Harvard University at the seventh centenary of the University of Padua.

Two fellows of the school of archeology of the American Academy, Miss Ernestine P. Franklin and Mr. Harry J. Leon, have completed an expedition through Etruria and Umbria.

The Princess San Faustina, nee Campbell, has gone to Turin to visit her daughter, Virginia Agnelli, whose husband is son of the founder of the Fiat Company. The Princess San Faustina will assist in the christening of her granddaughter, who has been given the name of Suzanne.

Princess Macklin in Rome.
Among visitors to Rome for the Eucharistic Congress is Princess Spottiswood Macklin, who has recently returned to Paris after a four months' visit with her parents and friends in America.

The International Horse Show, after a successful week here, moved to Florence, Genoa and Turin. The show was inaugurated in the presence of the Princess Yolanda and called out the sport enthusiasts of Rome, of whom Americans form an active part. The prize winner here was Miss Daisy, belonging to a Belgian, Capt. Morel de Wergaver.

Recent New York arrivals at Rome hotels included:

Grand—Mr. and Mrs. Charles Murray, Mr. and Mrs. Andrew Bell, Mr. and Mrs. W. D. Lee, Mr. and Mrs. R. Williams, Miss Margaret Kahn, Mrs. and Miss J. F. Fowler and Mrs. Samuel MacGoffin.

Royal—Prof. Clifford Cole, Mr. Douglas Park, Miss Sophie Mendel, Miss Florence D. Eger and Mr. and Mrs. Henry Norton.

Boston—The Rev. Mr. and Mrs. J. Thomas Walter, Mrs. Jane Millikan, Miss Jessie Briggs, Miss Frances Briggs, Miss Jessie Baylie and Mrs. Ruth Adler.

Eden—Miss Louise C. Zabriskie, Mrs. Louise Rowe, Miss Anna M. Wilbur, Miss Jane McKee, Mrs. Cornelia S. Parker and Miss Edith Hepburn.

Regina Carlton—Mr. Aldo De Bertoldi and Mr. John Kraft.

Flora—Mrs. Florence Oppenheim, Mr. Donald Dodge, Mr. Robinson Black, Mr. John Daniels and Mr. E. M. Townie.

Rumok—Mr. and Mrs. E. Russell Herts, The Rev. Francis J. Van Antwerp, Mrs. H. W. Sheeky, Mr. S. A. Boyce, Miss Rose Shea, Miss Helen Shea, Mr. Vernon Booth, Prof. Ange Maxwell and Mr. and Mrs. Donald S. Balcock.

Continental—Mr. Edward Johnson, Mr. Walter Ferguson, Mr. Edward Werner, Mr. John Kent and Miss Anna Reiter.

Palace—Mr. Conrad Hansen, Mr. V. W. Kellogg, Mrs. William Bishop, Mrs. E. E. Plutman.

Quintal—Mr. Henry Pavlovitch, Mr. N. E. Berger, Mr. Alexander Sinai, Mrs. Helen Brickman, Dr. John P. Barry, Miss Blanche Trickson, Mrs. Ida Wade, Mr. and Mrs. S. W. Wade, Mr. and Mrs. E. Flannigan, Miss Bertha Belle, Miss Elvora Thomas, Miss Mary Hayden, Miss Marie Curry, Miss Ruth Fitcher, Mr. and Mrs. C. H. Neely.

D'Inghilterra—Mr. Howard B. Durker, a Y. M. C. A. worker en route to Czechoslovakia; Col. Daniel W. Purden, Mr. Paul Knight, the Rev. Michael P. McAllen, Miss Margaret Todd, Miss Blanche Todd.

Excelsior—Mrs. Joseph Horner, Mr. William Zeller, Mr. Robert T. Francis, Mr. Stevenson Taylor, Mrs. Julia Balger, Mrs. Joseph R. Okulski, Mrs. John P. C. Egan, Mr. and Mrs. Clifford Balton, Mr. and Mrs. C. E. Silberstein, Mrs. Joseph Thomas Bobbe, Mr. R. P. Goodwin, Mr. and Mrs. Edward Johnson, Mr. Joseph P. Egan, Mrs. Mabel Hall, Mrs. Princes—Mr. Benjamin Russell Herts, Miss Laura Wagner and Miss Philomena Wagner, Miss Phyllis White, Mrs. Milton Hirs, Mrs. Caroline Andrie, Miss Elizabeth Andrie.

Mr. McAdoo Buys Home in Los Angeles

Special Dispatch to THE NEW YORK HERALD.

LOS ANGELES, Cal., June 2.—Having purchased one of the most attractive residences in Los Angeles, former Secretary of the Treasury and Mrs. William Gibbs McAdoo have been establishing themselves there within the last few days.

The property, located at 5 Berkeley square, was formerly owned by Mr. and Mrs. Willis Gustavus Hunt. On the day prior to relinquishing their proprietorship of the Berkeley square residence Mr. Hunt gave a garden tea for Mrs. McAdoo.

Flowered Crepe Frocks Cut Low Are Favored by Women for Summer Wear



Novel Trimmings Feature the Colored Straw Hats to Be Worn With the Gowns.

Copyright, 1922, by Vogue, New York.

THE garden blossoms under the glowing sun of June, until the flowers, like those in Renoir's famous "beau jardin," seem a single bouquet of a thousand colors. Within the garden, like a butterfly, ethereal and hardly pausing in its flight, woman flits here and there among the shrubbery, seeking a shady corner where, alone with the dancing insects and the sky of the blue of Chinese silk, she may read, dream, or idle in silence.

Who among the women who make the fashions can live in the country without finding in it a new opportunity to express herself in her costume, without wishing to wear in this freer and less formal life more personal and individual attire, new and exotic frocks which owe something to the new art, and in which she seems one more flower in the immense bouquet which surrounds her house? The woman who spends much of her day in the sheltered part of some country estate, far from the chance gaze of casual passers-by, thus combines in her costume such harmonies of color and such beauties of line as are the dreams of the artist decorated.

Among the thin, cool frocks which Paris offers for summer days and nights, one may find the means to be both charming and comfortable even in midsummer, but that of the summer wardrobe. One must think also of more formal costumes, of the needs which may be met, perhaps, by gowns of light silks, or at least of occasions which require a somewhat more formal toilette, a fête at the casino or at some neighboring chateau, for example.

Enigma of a Gown.

The more one sees of frocks at present, the more one wonders what the autumn mode will be for the women of fashion refuse to give any definite preference to any type of frock, while in one of the Paris houses which is at present attracting numbers of smart women, they are showing only patterned or flowered stuffs made in a fashion so unexpected that one can not tell where frock begins or where it ends. It seems a mere veil thrown about the body, a veil in which one is wrapped and which trails wings from the arms, but which gives the beholder no impression that it is either an afternoon gown or an evening gown. It is cut low without being really low, and is a veritable enigma of a gown, over which every woman of taste seems to be going mad at the moment.

Without doubt it is the perfect dream of a gown for summer days. Who would not look elegant in this flowered crepe of every color, merely black and white, which seems to have required no cut at all, yet which must certainly have a most skillful one to gown so beautifully those who wear it. These flowered or large-patterned fabrics seem indeed the loveliest and most satisfactory stuffs for summer frocks, but they must have hats to accompany them, and there lies the difficulty; for as the frock is a work of art, so must the hat be also. Reboux, this house to which the Parisienne goes often turns in matters of special difficulty, even when she is not regularly a client there, is showing hats both large and small, as unusual and as charming as the frock.

In the first place, the colors of the straw at this house suggest flowers and sunshine and all that is luminous and gay, and in them there are the trimmings, such novel and effective touches as a red velvet ribbon bordered on one side with black lace, and on the other with a wide band of black velvet of brown straw, a very large shape of four brilliant colors encircles the hat, running high on the crown. Then there are casquette shapes, with the brim very short in the back and decidedly wide in the front, but having a movement quite different from that seen in somewhat similar hats two years ago, and rising perceptibly instead of coming down over the eyes. Pompons of plumes rise very high at a single point, or it may be that a single plume runs to the very tip, just in the middle of a shape with a square crown and almost invisible brim.

Large Hat of Beehive Shape.

One of the great successes of the season is a large hat of silk pleated to a "beehive" shape, and trimmed only with a ribbon of the same color knotted at the side. The little hat of black or natural color suede, closely fitting the head, is much worn with the tailleur or in the afternoon with a wrap which hides the formal frock. Reboux also makes the conventional toque, but usually in pekin de satin or faille; it suggests the coiffure of the "Maiden Insignificance" and is one of the most satisfactory of hats for windy days.

Among the springtime hats which might accompany these flowered frocks is a certain type of felt hat which has had a notable success in recent months by virtue of its novel and effective trimming. This trimming consists of flowers of wood in many colors, tossed like a shower of silly flowers or marguerites on a shape of felt—blond, green or any color which may harmonize with the frock. Another idea which could be adapted in many pleasing ways ap-



Upper Left—The straight silhouette is generally retained.

Upper Center—Crepe de chine and organdie continue in summer frocks.

Upper Right—The one sided effect is still featured.

(6694)—Gracious draperies bring soft clinging crepes prominently to the fore.

(6697)—The bouffant "robe de style" has its vogue for evening wear.

Europe in a spring when the snow drifts know the careless attitude to which the season has gone. One just says "What's the use?" and puts on what is comfortable.

So in Paris during the weeks when it should have been warm and sun-bathed it has rained, then again rained, until American tourists have fled to Italy, where they found it quite good. Those who delayed sailing from America until there was guaranty that warm and bright weather was impending feel jubilant. Snugly enveloped in a wonderful spring at home, they send jeering letters to those who tried to be the first to put the impetus into the sensational American season in Europe. But as every one seems to be going abroad and fears that the American continent will be bodily transferred to France if the exodus continues, it is no longer possible to be indifferent to what is worn in Paris.

It is not reassuring to say that as far as the season has gone the only startling bits of costumery are brilliant jackets and bright hats. The dress-makers are in the doldrums.

The New Fashion for Suede Coats.
It was at the races that the French appeared in short jackets of bright colored suede as a substitute for peltry. Cheruit, a conservative house, launched a number of these garments, and its patrons, who are among the leaders of dress wear in the city, were won over. They were imitated in kasha, in heavy crepe, in the newly accepted cloaky patterns. These latter cried the fabric as though it were soaked and ironed. Ermine also made its appearance. Monkey fringe trimmed it, for the French count this ugly fur as though it had beauty and grace.

The forerunner of the suede jacket was the soft leather one sent out by Poiret last February. The new ones are more supple; they are like velvet. They have little weight, no appearance of bulk, yet are said to be sufficiently warm to withstand the wintry winds that have blown in France since March. They are green, horizon blue, fog gray, navy blue, flag red, pale leaf brown and warm beige. Some are belted low, others are held in to the hips by a tight band.

The manner of their fastening seems to give the dressmakers slight concern. Possibly a one button does the work. Again a surplus collar holds the fronts in place and the belt does the rest.

Separate Jackets Run Riot.
It is an ill wind that blows no good, it is the maxim of the Paris dress-makers, referring to the cold and strenuous atmosphere, which contained a promise of disaster. It is too damp and chill for one piece frocks, they say, then accept a new kind of garment. So the bright and ingenious short coat was launched. It will jettison the weather will probably see it at the beaches, where the vast hordes of American tourists have already engaged places to see the sights.

If we do not get into these suede and ermine jackets at present, it is certain that we are taking up the "cloth" kind with enthusiasm. They fill a need. They meet a necessity.

The long coat is heavy, the cape blows in the wind and needs frequent manipulation, but the short jacket presents no obstacles to comfort. It takes the place of the sweater. It regulates the temperature of the body, the side of sport, the country. The colorful jacket has no limits set upon its appearance. It fills the streets. It also makes possible the use of the separate skirt and

Europe in a spring when the snow drifts know the careless attitude to which the season has gone. One just says "What's the use?" and puts on what is comfortable.

So in Paris during the weeks when it should have been warm and sun-bathed it has rained, then again rained, until American tourists have fled to Italy, where they found it quite good. Those who delayed sailing from America until there was guaranty that warm and bright weather was impending feel jubilant. Snugly enveloped in a wonderful spring at home, they send jeering letters to those who tried to be the first to put the impetus into the sensational American season in Europe. But as every one seems to be going abroad and fears that the American continent will be bodily transferred to France if the exodus continues, it is no longer possible to be indifferent to what is worn in Paris.

It is not reassuring to say that as far as the season has gone the only startling bits of costumery are brilliant jackets and bright hats. The dress-makers are in the doldrums.

The New Fashion for Suede Coats.
It was at the races that the French appeared in short jackets of bright colored suede as a substitute for peltry. Cheruit, a conservative house, launched a number of these garments, and its patrons, who are among the leaders of dress wear in the city, were won over. They were imitated in kasha, in heavy crepe, in the newly accepted cloaky patterns. These latter cried the fabric as though it were soaked and ironed. Ermine also made its appearance. Monkey fringe trimmed it, for the French count this ugly fur as though it had beauty and grace.

The forerunner of the suede jacket was the soft leather one sent out by Poiret last February. The new ones are more supple; they are like velvet. They have little weight, no appearance of bulk, yet are said to be sufficiently warm to withstand the wintry winds that have blown in France since March. They are green, horizon blue, fog gray, navy blue, flag red, pale leaf brown and warm beige. Some are belted low, others are held in to the hips by a tight band.

The manner of their fastening seems to give the dressmakers slight concern. Possibly a one button does the work. Again a surplus collar holds the fronts in place and the belt does the rest.

Separate Jackets Run Riot.
It is an ill wind that blows no good, it is the maxim of the Paris dress-makers, referring to the cold and strenuous atmosphere, which contained a promise of disaster. It is too damp and chill for one piece frocks, they say, then accept a new kind of garment. So the bright and ingenious short coat was launched. It will jettison the weather will probably see it at the beaches, where the vast hordes of American tourists have already engaged places to see the sights.

If we do not get into these suede and ermine jackets at present, it is certain that we are taking up the "cloth" kind with enthusiasm. They fill a need. They meet a necessity.

The long coat is heavy, the cape blows in the wind and needs frequent manipulation, but the short jacket presents no obstacles to comfort. It takes the place of the sweater. It regulates the temperature of the body, the side of sport, the country. The colorful jacket has no limits set upon its appearance. It fills the streets. It also makes possible the use of the separate skirt and

Short Suede Jackets Make Their Appearance

POSSIBLY it was the cold, wet spring in France that brought the new kind of coats to the attention of women.

Every one who has tried to be gay in our South in winter holidays when the skies are dark and the sleet falls; all who have tried to feel they were getting their money's worth out of

wash blouses. This condition gently indicates that the one-piece frock has rivals. Old and familiar jackets, these, beloved by the generation just preceding this.

None of these new colorful jackets extends below the hips. The smart one end at the point of the hips. There may be pockets, as on Lanvin's short jacket of polished and patterned crepe, or just plain hips. In all of these there is plenty of shoulder room. They narrow as they descend. Those of suede are usually worn with cloth skirts; sometimes they have fur collars. Those of cloth are brightly embroidered with silk or metal in Russian or Persian patterns. With a plain skirt a jacket will often have an intricate network of contrasting in color of a color that harmonizes with the hat.

It is not considered beneath the dignity of such a gay and expensive jacket to consort with a white lingerie blouse. When this is done the collar of the blouse is pulled into view over the collar of the jacket. The edict for a severe neckline has gone the way of other fashions. We shall see it again, but it will sleep for awhile. That is good. The fashion was never gracious, never kind to femininity.

Advent of the Suede Hat.

It was Caroline Reboux of Paris who thought of the suede hat to go with the jacket of the same fabric. Possibly we shall see a few hundred Americans wearing such hats in bright colors when they return from Europe. They are admirably matched to that jacket, providing they are not opposing in color, but women also wear them with a plain tailored suit, which has returned to fashion, but with a difference. It is more formal in its accessories than the loose sort suits of last summer. It takes on the airs and mannerisms of a ceremonial costume.

The hat, as Reboux fashions it, has a draped crown. Others have a softly modeled high crown with a short brim that slightly rolls in front. An unimportant band and bow accompany it. This is the summer substitute for our felt hat of the winter. It is hot and moisture producing for our American summers, but that disadvantage may not put it out of the running.

Smart as the suede hat is, it does not deflect attention from the quantities of straw hats that dot the landscape. These are as often beige as red, as often green as black. Color, vivid and compelling, does not alarm or repel this season. Unfortunately it is worn by the wrong woman as frequently as by the right one.

The verdict of Paris for the reversal of black hats was rendered at the races, where fashions are launched. If any color was used in the straw it was added in the ribbon. The rainbow bands that the flappers have worn here for several months are not neglected in Paris. Ribbon in any shade is used for large wired designs at the side of the crown. This fashion is followed here. Cloche hats of straw have brown bands of satin ribbon that end in immense rolls, angles and squares at the side.

Much of the straw is open in its mesh, a cool contrast to the suede. When turbans are substituted for brimmed hats the front is usually in the Russian manner, pointed, the fabric closely drawn. Smart women are not refusing these turbans because they have been worn before.

Here and there is a tendency toward

Trust Company Employees Produce 'The Widow's Might'

Amateurs in Financial Business Write, Stage and Act a Sprightly Musical Play.

The duties of conducting one of the most exacting of businesses, that of a trust company, did not prevent two score of the officers, employees and a few directors of the United States Mortgage and Trust Company from making a signal success in a recent performance in the Plaza Hotel of a musical farce called "The Widow's Might," written by two of the employees, Carroll Regan and William J. Wittman, and produced under the direction of William A. Halloran, Jr.

H. C. Kipp filled the leading role, that of Henry Jones, president of the Soakem Oil Company, with Mr. Halloran as his Office Manager. The widow herself, Peggy Niblick, was capably taken by Miss Mildred Williams. Other "leads" were played and sung by David Morrison, Miss Mabel Johnston, Joseph Cully, Frank E. Smith, Robert H. Moulder, Jr., and Miss Dorothy Sheridan.

The "light bells," whose dancing was exceptionally effective, were the Misses Marion Fay, May Galvin, Alva Baker, Lilith Chatain, Blenda Hallberg, Frances Thompson, Anna Raine and Mabel Gill, with the following "bookkeepers," clerks and assistants as their partners: Harold V. Tomlinson, Charles Kwitchoff, John Gunther, Alfred L. Laidman, Albert Rausch, Harry Rowen, John S. Mayer and Louis F. Falley.

In the three acts there were sixteen specialists and ensembles and the cake walk made a hit. Joseph Cully led this group with a double sextet composed of the Misses Mabel Gill, Anna Raine, Alva Baker, Blenda Hallberg, May Galvin and Marion Fay and John Gunther, Louis F. Mayer.

crepe de Chine. This fabric was discontinued after a year of almost exasperating popularity. Milliners do not seem to have found any better or more compelling fabric to substitute for it in the draped turban. Some of the metal imprinted tissues are revived, as they are especially important in gowns. The age of metal has not passed.

It is more important for women to realize the important change in the neckline than in the fashion for clerks in turbans, for Mr. enters more vitally into their everyday life. Where one woman may want a formal hat for ceremonial occasions, she wants to know about collars for every hour of her waking life.

It is not easy to speak of the change with absolute authority, but it puts one on safe ground to say that the revival of fanciful neckwear is here. It is more notable in Paris than in America. Usually it takes over a year to accept any well-established French fashion, but there may be a speeding up of the passage of this idea across the Atlantic for the reason that, as a race, we like lingerie. Paris need not persuade.

It is true at the present writing that



MISS MILDRED WILLIAMS AS THE WIDOW IN "THE WIDOW'S MIGHT."

Falley, Charles Kwitchoff, Alfred L. Laidman, Albert Rausch and John S. Mayer.

crepe de Chine. This fabric was discontinued after a year of almost exasperating popularity. Milliners do not seem to have found any better or more compelling fabric to substitute for it in the draped turban. Some of the metal imprinted tissues are revived, as they are especially important in gowns. The age of metal has not passed.

It is more important for women to realize the important change in the neckline than in the fashion for clerks in turbans, for Mr. enters more vitally into their everyday life. Where one woman may want a formal hat for ceremonial occasions, she wants to know about collars for every hour of her waking life.

It is not easy to speak of the change with absolute authority, but it puts one on safe ground to say that the revival of fanciful neckwear is here. It is more notable in Paris than in America. Usually it takes over a year to accept any well-established French fashion, but there may be a speeding up of the passage of this idea across the Atlantic for the reason that, as a race, we like lingerie. Paris need not persuade.

It is true at the present writing that

Mourning Clothes Lightened in All Ways

This is a period of change in all things. Even mourning has not escaped! A generation ago there were absolutely strict rules for mourning, and in this respect no one who believed in the propriety of the conventions would have broken them. To-day everything is illumined by the light of individual opinion, so that even mourning is largely a question of personal feeling and the ultimate decision rests with the individual. However, there are rules for what is correct; and if one is going to break rules successfully one must know them first.

All black should be worn at the funeral and at least the first few weeks; then black with a small distribution of white, such as organdie collars and cuffs, or a slight white facing for the hat or turban. All white is as strict mourning as the entirely black costume, but a more or less equal division of black and white, or gray or violet is second mourning.

The widow twenty years ago wore the deepest mourning for two years, and half mourning for "life" if she did not remarry. To-day the widow wears her crepe veil a year; some young widows or even a few of the older matrons now consider six months sufficient, but this is a very modern interpretation and is not the convention. The widow never goes into half-mourning for two years. For the immediate family, meaning a parent, a sister or brother, or a child, a year of deep and a year of second mourning is correct. At this time the period of wearing the crepe veil is a point where personal opinion seems to give itself a free hand—six months is right. One must mention the ladies who do not wear a crepe veil at all and the young people who consider the complete lack of all color sufficient, simply to say that this, in any circumstances, proper mourning.

As a whole, we follow the far more conservative ideas of the English. However, we curtail the periods of mourning, and mourning itself has been lightened in all ways, even as to weight. The latter change is a most excellent one, for often the widow or the woman who has just lost a parent finds herself engulfed in business affairs and has, therefore, to wear her veil for long hours at a time. So it is lucky that the veil back and front is a thing of the past. The poor lady who used to carry about with her this terrible weight added fatigue to her sorrow, and, in some cases, it even affected her health.

Clothes must invariably be made of lusterless fabrics, such as chiffon, crepe de chine, crepe remain, or any of the dull crepe materials and serge and woolen cloths that have to be brilliant. Jet is proper for trimming, but it should be the dull, not the glittering jet, and if embroidery is employed it should not create a luminous effect. No shiny materials ought to be used. The day dress, except for sports or some exceptional occasion, should have long sleeves. A dignified type of evening dress ought to be chosen. Eccentric dressing can never be happily combined with mourning.

The was a time when only small hats were considered proper; however, when the veil is no longer worn there is no reason why a large hat is not in perfect taste, if it is appropriate to the costume as a whole.



The DUO-ART PIANO

Surely a piano should grace the home of every one of June's Brides this year. What a gift, this glorified piano—the Duo-Art!

Into the graceful artistic confines of a beautiful modern pianoforte, scores of artists have breathed the finesse and grandeur of their art. The happy possessor of a Duo-Art may summon the immortal Paderewski to play Chopin; she may take a lesson in style or

interpretation from Josef Hofmann. She may entertain her guests with the best of music, gloriously played. Does she bid her Duo-Art play dance music, they may waltz or Fox-Trot to the most delightful numbers, full of

color and perfect in rhythm. Fortunate indeed is the girl who, when she arrives at one of life's milestones, finds that someone who understands and loves her has given her a Duo-Art Piano!

STEINWAY, STECK, WHEELLOCK, STROUD AND AEOLIAN DUO-ART PIANOS

Uprights from \$750 • Grands from \$2085 • Convenient Terms

THE AEOLIAN COMPANY
Makers of the Vocalion and the Vocalion Red Records
AEOLIAN HALL—29 West 42nd Street
In THE BRONX 367 East 149th St. In BROOKLYN 11 Flatbush Ave. In NEWARK 895 Broad St. In FORDHAM 270 E. Fordham Rd.